

# 國立臺灣師範大學 100 學年度碩士班招生考試試題

科目：專業英文（東方藝術史組）

適用系所：藝術史研究所

注意：1.本試題共 2 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則不予計分。

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## 一、試將下列這段文字翻譯成中文。(20 分)

In Chinese painting, it is not uncommon for the same textual theme to have inspired several separate kinds of illustrations, which may differ considerably in length and detail. One issue raised by the existence of different versions concerns the nature of the relationship between them: Does a compact scene give rise to more extended treatments? Or, does a detailed pictorialization precede a rendition that is more concise?

## 二、試將下列這段文字翻譯成中文。(15 分)

This exhibition is rich in materials that demonstrate developments in the manufacture of Chinese ceramics, affording us many opportunities to appreciate the potter's skill. This catalogue, in particular, provides art historical and archaeological information to confirm dating and origins as well as insights into the materials, techniques, and motifs employed by Chinese artisans during the Yuan and Ming dynasties.

## 三、試將下列這段文字翻譯成中文。(20 分)

Elites in East Asia have communicated spiritual freedom through the “armchair reclusion” expressed in poetry and painting. Artists in the early Joseon period and Muromachi period explored themes such as the Chinese Xiao Xiang River without traveling to China. They interpreted—rather than copied—the Chinese prototype. Sometimes these art works appear fresher and offer a greater emotional appeal than the original Chinese paintings.

## 四、試將下列這段文字翻譯成中文。(15 分)

The pure whiteness of the Dehua wares is due to the relative absence of iron impurities in the body. Body and glaze fuse perfectly in the firing. Plain white porcelains from the Dehua kilns in Fujian, south-eastern China are known in the West by the nineteenth-century French connoisseurs' term Blanc de Chine.

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五、試將下列這段文字翻譯成中文，再與臺灣寺廟建築空間進行比較。(30分)

For the chief architectural problem posed by esoteric Buddhism – the necessity of combining secrecy of ritual with a potentially large lay attendance – the Heian 平安 period (794-c.a.1192) seems to have developed three separate solutions, attested by written records of the time. The simplest involved the addition of an extra aisle across the front, outside the ambulatory (外槽), covered by a prolongation of the main roof. The second was the provision of a building some distance in front of the hall proper, either entirely isolated or joined to it by some sort of gallery, which could accommodate all not directly participating in the ceremonies. The third – derived probably from the second – was the erection of a building for public attendance directly in front of the main hall, and separated from it only by a partition.

